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MOTHER AND CHILDREN

BY CORNELIS DE VOS

FORTIETH ANNUAL MEETING OF
THE CORPORATION

THE meeting of the Benefactors, Fellows in Perpetuity and Fellows for Life, who form the members of the Museum Corporation, which falls this year on Monday, February 21st, at four o'clock P.M., will be the fortieth that has been held in the history of the Museum, and it marks, also, the fortieth anniversary of the adoption of the Constitution.

Informal addresses will be made by the Hon. Joseph H. Choate, one of the Charter Members, by the Acting Director, and by other members of the Staff.

Tea will be served at the close of the exercises and an opportunity will be given for those who desire to see the recent addition to the museum building containing the Hoentschel and other collections of European Art, which are in the process of arrangement and are not yet opened to the public.

It is hoped that a large number will assemble to mark this anniversary occasion.

The first suggestion of the desirability of founding a museum of art in New York, was broached at a Fourth-of-July dinner of Americans in Paris, by the Hon. John Jay, then United States Minister to Austria. A letter was subsequently addressed to the Union League Club by some of those who attended this meeting, recommending the formation and establishment of such an institution. Meanwhile Mr. Jay had come home and had been elected president of the Union League Club; and the letter prompted by his suggestion in Paris came up for his own official action in New York. By him it was brought before the Club and referred to its Art Committee.

Through the efforts of the Art Committee, a public meeting for consultation on this subject was held on November 23, 1869, at which a special committee of fifty was appointed. The number of this committee was afterwards increased to one hundred and sixteen, and these gentlemen organized subsequently the association as it exists to-day.

On April 13, 1870, the Legislature of the State of New York granted an act of incorporation to this body under the name of "The Metropolitan Museum of Art," to be located in the City of New York, "for the purpose of establishing and maintaining in said city a museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

On May 24, 1870, at the first annual meeting of the Trustees, the first Constitution was adopted.

THE MUSEUM FORTY YEARS AGO

IN its issue of April 20, 1870, the *Home Journal*, published at 3 Park Place, and which numbered among its editors and contributors such names as G. P. Morris, Phillips Morris, N. P. Willis, Poe and Aldrich, contained an editorial which, in the light of what has occurred since then, furnishes amusing reading. An extract is as follows:

"There was inaugurated last year, as some may remember, 'The Association of the Metropolitan Art Museum.' This association started with an art collection *in posse* rivaling those of the Vatican, the Louvre, the Pinacothek, and several other European attempts. It was a veritable ornament to the city, and a precious acquisition to the art resources of the country. Just what this organization has since accomplished, or where it is to be found at present, we cannot say. When last heard from, it had a great future before it, but exhibited no signals of alarm or distress. We are confident it 'still lives.' It must be in existence somewhere, for certainly such a body could not so soon evaporate from the solar system by any natural process. It may be in the condition of Mr. Bryant's celebrated waterfowl, which he saw diving into the sunset, and which, he states, went on 'lone wandering but not lost.' That the association will some day reappear on the arena of affairs we cannot

doubt. *Resurgam, Non omnis moriar, Rara avis*, and other passages in the dictionary of quotations all point to a reappearance."

WHISTLER EXHIBITION

A LOAN exhibition of oil paintings and pastels by James A. McNeill Whistler will be opened in the Museum on or about March 15th, to continue probably until the end of May. This exhibition is being arranged with the approval of Miss Rosalind Birnie-Philips, the Executrix of Mr. Whistler, and with the active coöperation of Mr. Charles L. Freer, of Detroit, who has promised to lend generously from his collection. In addition to the other American collections which will be represented, several important pictures are expected from England. Further details will be announced later.

THE NEW ARRANGEMENT OF THE COLLECTIONS

ALTHOUGH notes and articles have appeared in the BULLETIN from time to time describing changes that were taking place in the arrangement of individual galleries or portions of the Museum, there has been nothing to show that these changes were anything more than sporadic, and the visitor who has followed their progress may well have wondered whether they were based upon any comprehensive policy of arrangement of the Museum as a whole, even admitting that this or that gallery had been improved in appearance. As the work of rearrangement is now rather more than halfway along, and at least a semblance of order is beginning to emerge from the confusion in certain departments, this may be a good time to state that a definite and carefully considered system of organization is being carried out, and to explain what that system is.

When the rearrangement of the collection was begun, about four years ago, the first efforts were of a tentative nature, and

limited either to the objects in a single case, or at most to the objects or pictures in a single gallery. As the results met with approval a somewhat bolder advance was made, and the real work of thoroughly reorganizing the collections was undertaken. The rapid accumulation of material in the various collections had made it more and more vexatious to the public that objects of a kindred nature, belonging to the same field of art, should be scattered, as they were in many instances, in widely separated parts of the building, owing to a method of arrangement which till then had necessarily been controlled more by circumstances than policy. As the building itself grew, it became more than ever imperative that some sort of systematic grouping should be adopted even though it were recognized that any definite scheme must be liable to change and readjustment with further growth. Dr. Holmes once said that one of his chief consolations in life was the knowledge that nothing in this world is final. Whether or not the officials of the Museum adopted this cheerful philosophy in attacking the problems before them, at all events they worked out together a plan of rearrangement which has been accepted by the Trustees as applicable to existing conditions, and it is in accordance with this plan that the work is now proceeding.

Up to the present time but one section of the Museum building has been designed with a definite knowledge of what it was to contain, and with special study of the requirements of its contents. This is the wing on the north, behind the Fifth Avenue extension and parallel to it. When it became known that Mr. Morgan was to enrich the Museum by the great Hoentschel Collection of French decorative art of the Middle Ages and the eighteenth century, this wing was planned by Mr. McKim for that collection and other material of a similar character. Including its large central hall it has added twenty-five galleries to our exhibition space, all of which are to be devoted to the Decorative Arts of Europe, from the twelfth to the nineteenth centuries. The installation of this wing is now well advanced, and as it will be opened to the public within a month or two, a

description of its principle of arrangement may be deferred until that time, but it is mentioned here to show what disposition is being made of one very important branch of our collections. With this exception the galleries of the lower floor of the building are to be distributed in three main divisions—Egyptian art, Classical art, and the Collection of Casts, an arrangement which is already in effect, though not completed. The Egyptian department will be at the north or right side of the main entrance, where it will occupy the galleries under those in which the Hudson-Fulton Exhibition was held, in addition to the four opening on this side of the entrance hall. The Classical department, which includes the Greek, Roman, Cypriote, and Etruscan antiquities, already occupies the entire south side of the building. The only changes in that department have been made within its former limits, except that a large room for the study series of the Cypriote collection is being arranged in the basement, immediately under the exhibition gallery of that collection, and at the southwest corner of the building, opening out of one of the new Vase Rooms, a room will be set apart for Ancient Glass, in which the Museum is now exceptionally rich. Until more adequate quarters are provided, the collection of casts will remain substantially as at present, such changes as were contemplated there having been completed last year.

It is on the upper floor that the greatest difficulties have been encountered, owing largely to the presence there of a number of collections which are subject to restrictions as to their placing. Conforming to these restrictions, however, the relief afforded by the addition of the Decorative Arts wing and by the galleries in which the Hudson-Fulton Exhibition was held has enabled us to plan an arrangement which though not ideal is at least logical, and will serve its purpose for the time. Let us consider first the Fifth Avenue front of the building. With the Morgan room of Chinese porcelains at one end of the large hall and the Bishop room of Chinese jades at the other, the obvious method of arrangement here was to bring these two into

relation with each other by assembling all other examples of Chinese art in the long gallery between them, and this has been done. The Chinese collection now occupies three sides of the gallery, a portion of the fourth side is given to Japanese art, and ultimately the whole gallery will probably be devoted to the Oriental collections; for if the collection of Arms and Armor expands to any considerable extent it will have to be moved to some other part of the building, as it already fills the "Dino" room and the adjoining portions of the gallery which have been assigned to it. The European ceramics, which were formerly in the gallery, have been transferred to the department of Decorative Arts, where they will soon be seen under more favorable conditions of light and arrangement.

The three new rooms opening from the Dino room are to include the arts of the Near East—Persian, Turkish, Arabic, etc.—and in one of them the Moore Collection, which is largely representative of these arts, is being installed. Of the three corresponding rooms which open from the Bishop room, the first will be given to the Charles Stewart Smith collection of Japanese ceramics, and the other two to textiles and laces. It must be confessed that this last feature of the arrangement is neither logical nor satisfactory, but it is the best that present circumstances permit. A considerable portion of the textile collection—including laces—will be exhibited in the Decorative Arts wing, but when the next extension of the building is completed we hope to do better by the collection as a whole, both by displaying its treasures more effectively, and by making them more available to students and designers than has yet been possible.

Doubtless it will be interesting to many friends of the Museum to know that the large central room of the recent Hudson-Fulton Exhibition is to be reserved for temporary exhibitions, chiefly of loans, and that it is to be a part of the work of the Museum to arrange such exhibitions with more or less continuity, beginning with that of paintings by Whistler, which is announced elsewhere in this number of the BULLETIN.

Perhaps the most satisfactory achievement of the present rearrangement will be the new disposition of the picture galleries, the space allotted to which will be largely increased by the removal of the collections in the northern rooms of the old Museum to other parts of the building. The Crosby Brown collection of musical instruments, which now occupies rooms intended ultimately for pictures, must remain where it is until suitable accommodations for it can be provided elsewhere, but with the exception of this and the Gold Room, the entire circuit of galleries on the upper floor of the old building will be devoted to paintings and drawings as quickly as the changes can be effected. The room at the top of the main staircase, now occupied by works of the "primitive" schools, will become a sort of "Salon Carré," to be known as the Marquand Gallery, where some of the more important pictures of various schools will be hung. Gallery 12, opening from this, will contain early American paintings, and Gallery 13 modern American. Leaving the details of the arrangement as a whole to be described when the work is nearer completion, it may be said in a general way that its principle is to keep the restricted collections—the Hearn, Vanderbilt, and Wolfe—on the left half of the building as they are at present, and to arrange the rooms on the right half according to schools, with two rooms for drawings, old and modern. Some indication of the benefit which the pictures of the Museum will derive from this expansion may be seen from the changes which have recently been made in the Wolfe galleries. Formerly limitations of space made it necessary to crowd the collection bequeathed by Miss Wolfe into two galleries, which were far too small for its effective display, and many of the pictures have failed of appreciation in consequence, while it was a physical impossibility to group with the collection the additions made to it since her death out of the fund which she provided for the purpose. But within the last few weeks the entire collection has been rearranged, it has been allowed to extend into the adjacent galleries, and a freer system of hanging has been adopted, to its great advantage.

The Crosby Brown collection of musical instruments has undergone a considerable rearrangement, new linings have been furnished for the cases, the old ones having been seriously damaged by moths, and the rooms in which it is exhibited are now being repainted; and finally, the Collection of Metalwork, though retaining its old quarters in the galleries above the large Hall of Casts, is being brought into more systematic shape by the substitution of new cases in which the medals can be better classified than heretofore. Thus it will be seen that there is not a branch of the Museum's collections—in fact there is hardly an object in any one of them—which has not been affected by the changes now in progress, and it is the hope of the Staff that when these changes shall have been completed the improvement in the effect of the whole may be commensurate with the labor they have involved.—E. R.

THE BOSCOREALE FRESCOS

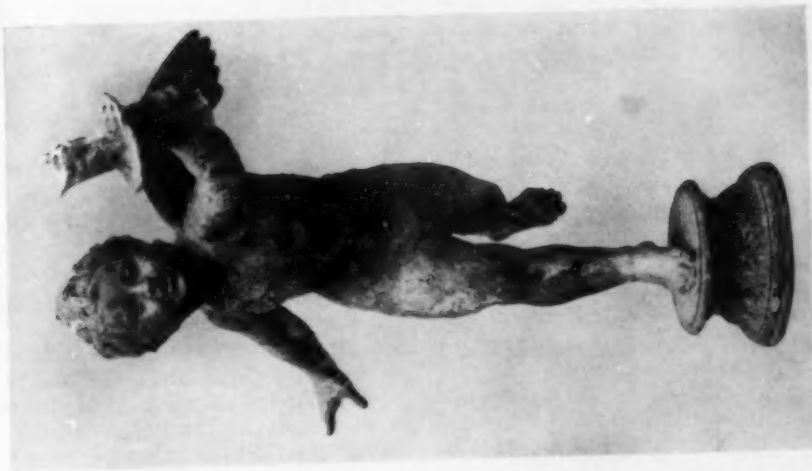
IN view of the importance of the Boscoreale frescoes acquired by the Museum in 1903, which constitute the only collection of Roman fresco-paintings in the world, except that in the Museum at Naples, it has seemed advisable to exhibit them to better advantage than has been done hitherto. For this reason a small room has been built out from the west side of Gallery 10, just large enough to contain the frescoes of the *cubiculum* (bedroom) which formerly occupied the center of that gallery (figure 1). In the construction of this room great care has been taken to copy as far as possible the original chamber, of which photographs had been taken before the removal of the frescoes; thus, the mosaic floor, the arched ceiling, and the moulding running along the top of the walls have been closely studied from these photographs. The new arrangement has also made it possible for the window to be used as such, with the light coming through it. But perhaps the greatest improvement in the appearance of the frescoes is due to the introduction of top light through opaque glass panes in the



WALL PAINTINGS OF A CUBICULUM (BEDROOM)
FROM BOSCOREALE



EROS
BRONZE STATUETTE FOUND AT BOSCOREALE
LENT BY J. PIERPONT MORGAN, ESQ.



EROS
BRONZE STATUETTE FOUND AT BOSCOREALE
LENT BY J. PIERPONT MORGAN, ESQ.

ceiling. A uniform light is thus diffused throughout the room which admirably brings out the brilliant coloring of the frescoes.

The building of this *cubiculum* as a separate chamber affords an excellent opportunity for making a "Pompeian" room, by placing in it various objects of that period. We are fortunate enough to be able to make a good beginning in this direction by having at our disposal one of the most important objects ever found at Boscoreale. This is Mr. J. Pierpont Morgan's famous bronze Eros (figures 2 and 3), formerly at the South Kensington Museum and now transferred as a loan to this Museum. As is seen from the illustrations, Eros is represented flying forward, holding the socket of a torch in his left hand. The figure is beautifully poised and every part of it perfectly balanced. The preservation, too, is excellent; there are no parts missing, and though a crust covers a portion of the body, enough of the surface remains unaffected, especially in the charming face, to show the beauty of the modeling. The probable date of the statue is the second or first century B.C. The subject was a popular one, as is seen from several statuettes representing flying Erotes in similar attitudes, e. g., in G. R. 32 in our collection of bronzes. Another feature of the room is a marble table with bronze rim, also from Boscoreale, purchased in 1905, but not hitherto exhibited. It was found in pieces and was put together with some restorations, especially in the leg. The bronze rim is decorated with a beautiful design inlaid with silver and *niello*.

The removal of the *cubiculum* from the centre of Gallery 10 has cleared the whole floor space of that room. It is proposed to use this for Greek sculpture in addition to Gallery 11, which is already well filled. This new arrangement will also enable visitors to see the frescoes on the walls from a greater distance than was possible formerly when the *cubiculum* stood there, as this largely obstructed the view. The general effect of the room has also been brightened by painting the walls a lighter tone, which brings out the varied colors of the paintings.

G. M. A. R.

DEPARTMENT OF CLASSICAL ART

THE ACCESSIONS OF 1909

I

IN Gallery 11 of the first floor, rearranged as described in another article, have been temporarily placed the acquisitions of the Classical Department made during the year 1909. According to our usual custom these have been allowed to accumulate in Europe and were sent over to the Museum in one shipment, except the Old Market Woman, which was received some months previously. They will be described in detail later in a series of articles in the BULLETIN; but while they are exhibited together, before the distribution to their respective galleries, a short account of their general character will be necessary. The consignment consists of ten marbles, nineteen bronzes (including as one item a collection of fifteen small pieces), thirty-one vases, nine figurines, and other objects in terra-cotta, and one fragment of stucco with relief. All the objects are of the high artistic standard which we are endeavoring to maintain in acquisitions made in this department. Among the marbles there are four pieces of first-rate importance. These are, besides the Old Market Woman (see BULLETIN, November, 1909), a splendid Greek Lion, similar in type to the lions from the Nereid monument in the British Museum; a fragmentary statue of a Seated Philosopher, inscribed with the name of the sculptor Zeuxis, remarkable for the fine treatment of the drapery; and a Crouching Venus, another replica of the well-known type of which the most famous copy is the statue from Vienne in the Louvre. A cast of the latter has been placed side by side with our example; a comparison of the two will show the superior workmanship of our example. It should be mentioned that in the purchase of this Venus and of the Lion the Museum was generously assisted by contributions from Mr. James Loeb and an anonymous friend of the Museum. The other marbles are: a charming small torso of Venus, a Roman portrait bust of the early Imperial period, a Roman sepulchral relief with portrait heads of husband and

wife; a fragment of a centaur in *rosso antico*; and a small male head of the Roman period. Besides the above, there is another Greek marble lion of smaller dimensions, which has not yet been shipped from abroad.

The bronzes form valuable additions to our already important collection. They include: three Etruscan mirrors engraved with scenes representing Odysseus attacking Circe, Bellerophon killing the Chimæra, and Peleus and Thetis; two small statuettes, one of Herakles struggling with a lion, the other a Satyr of the same type as the well-known one in the Museum of Naples; a cista-handle in the form of two youths carrying the dead body of a third; several vase handles of divers shapes; and various utensils and objects of a decorative character. Of special interest is also a farmyard group consisting of a country cart, a plow, two yokes, oxen, goats, pigs, and sheep.

Among the vases special mention must be made of a *kylix* (drinking-cup) inscribed with the name of the maker Hieron (*Ἱέρων ἐποίησεν*). As we have but few signed Greek vases, an example bearing the name of one of the foremost vase painters of Athens is an acquisition of importance. This, as well as a *kylix* in the style of the painter Epiktetos and a *krater* (mixing-bowl) in that of Amasis II, arrived in fragments and are being put together in our repairing shop. Each of the other vases, especially an exquisite *pyxis* (toilet-box) with an interior scene, has a special interest. An interesting accession is a group of nineteen vases consisting of a large *hydria* (water-jar) and a number of plates, cups, and jugs of the period 300-250 B.C. These were found together in one grave and probably formed a dinner service.

Of the terra-cottas, a flying Eros with admirably preserved colors, a head of a

faun, and a small plaque with two women delicately incised are the most interesting.

G. M. A. R.

NOTES

THE LIBRARY.—The number of readers using the Library during the past month was two hundred and forty-five. The additions during this period were two hundred and twenty-three volumes, divided as follows: by purchase, two hundred and ten volumes; by presentation, thirteen volumes.

The donors are: Mr. Edward Branders, Messrs. Edmond Johnson, Ltd. (through Mr. John H. Buck), Mr. William Macbeth, Mrs. R. Tait McKenzie, and Mr. Frank J. Mather, Jr.

The additions to the Library during the past year number sixteen hundred and ninety-four volumes.

The collection now contains upward of eighteen thousand volumes, including a large number of important periodicals relating to archæology and the fine and industrial arts, and a collection of twenty-seven thousand photographs. The books may be consulted by students and visitors at all times when the Museum is open to the public.

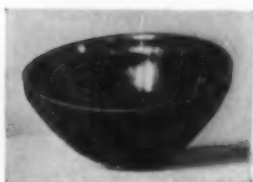
ATTENDANCE.—The number of visitors at the Museum during the month of December is shown in the following table:

DECEMBER	
1908	1909
20 Free days 35,549	18 Free days 23,401
4 Evenings . 767	4 Evenings . 544
4 Sundays . 20,539	4 Sundays . 16,974
7 Pay days . 2,149	9 Pay days . 2,595
<hr/> 59,004	<hr/> 43,514



TAKATORI TEA JARS. IN THE CHARLES STEWART SMITH COLLECTION

CHINESE IDEALS IN JAPANESE POTTERY



CEREMONIAL TEA BOWL.
E. C. MOORE COLLECTION

IN the Morgan Collection of Chinese porcelains is a teacup of the Sung period which is a very fine example of what is known as "Hare's-fur glaze."¹ This heavy bowl, with its beautiful streaked glaze and copper bound rim, is the representative in a brilliant collection of porcelains, of the bowls used for whipped tea, a fashion of the Sung period. It is the type of the ideal lost to China but sustained in Japan to the present day. To appreciate its import and its relation to modern art one must have some knowledge of Chinese history, of tea, the tea ritual, the tea ceremony and the evolution of tea-ceremony pottery in Japan.²

For the whipped tea the leaves were ground to fine powder in a small stone mill, then whipped in hot water with a delicate whisk made of split bamboo. Chinese gentlemen had for centuries made a cult of tea drinking, giving great attention to the beauty of the liquid in the cup. For the powdered tea, cups with the dark glazes were preferred. Even emperors took a lively interest in pottery, in this, the Augustan Era of Chinese history, and glazes

were produced which have never been excelled.

Enthusiasm for tea was boundless and from being the inspiration of connoisseurs in the discussion of flavor or color, it became the occasion of exalted philosophical symposiums. About this time the Buddhists of the Southern Zen Sect formulated an elaborate ritual of the tea. The monks gathered before the image of Bodhi-Dharma and drank it from a single bowl with the profound formality of a holy sacrament. In 1281 Kublai-Khan overran China and established the Mongolian or Yuan Dynasty, thus disturbing and even breaking some lines of a well-crystallized culture. The use of powdered tea died out in China, and a commentator of the Ming Dynasty could not recall the form of the tea-whisk mentioned in a Sung classic. The Sung ideal of tea was not lost, however, for in 1191 the powdered tea had reached Japan with the return of a Buddhist monk from China where he had studied the Southern Zen Sect.

The tea ritual of the Zen spread rapidly in Japan and created a demand for the special Chinese pottery used in the service. As this was costly the Japanese strove to reproduce the nearly inimitable ware. Finally in 1223 Yoshiro, known as the father of Japanese pottery, went to China where for six years he sought knowledge of the secrets of the Chinese potters. He returned not only with a supply of rare examples but brought clay and glazing material, thus preserving in Japan "the most admirable of the Chinese glazes: the famous speckled black cups like the plumage of the gray partridge, the leveret-

¹ Floor II, Gallery 6, case N, No. 16.

² The tea-ceremony has been frequently described. See Okakura Kakuzo's *Book of Tea*.



TEA JARS IN THE SAMUEL COLEMAN COLLECTION

streaked or hare's-fur, and other glazes of the kilns of Chin-chou."¹

The Japanese successfully resisted the Mongol invasion in 1281, and the tea ideal which was lost to China was upheld by the practice of the Zen ritual in Japan and "Shunko was the first tea-master, the first to adapt the ritual to secular and æsthetic use. He invited a few chosen friends to his cottage, and over the tea, in lyric quietude, conversed at leisure, with elegance and culture passing vulgar understanding."² Although smiling and genial, they never lost sight of the most subtle refinement which means far more than formal politeness. The fame of this rare friendship spread in the highest circles and Shunko was invited to the Palace of the Shogun. He told the Shogun that the Soul of the cult could be put into four words: purity, elegance, politeness, harmony, whereupon the wise prince became a disciple and encouraged his people to cultivate this beautiful ceremony. He appointed gentlemen as tea-masters and discussed with artists and potters the designs of the utensils. Many tea-masters became amateur potters, and many potters devoted themselves solely to the manufacture of tea wares; of bowls and the tiny tea jars for the powdered tea; of incense burners, water jars and other articles. Perhaps the most important pieces were the bowls and tea jars. Certain potters devoted themselves to the making of one article. Such an one was Ameya, a Korean potter who came to Kioto late in the fifteenth century. His bowls had great charm of form and glaze. When he died leaving three young sons his

¹ Mr. Morse's Catalogue. ² Adachi Kinnosuke.

widow, Keirin, a Kioto woman, shaved her head and as a nun consecrated her life to the kilns. Her bowls were highly valued and called "Nun's-ware." When her eldest son took charge of the kilns, his bowls had the dull black glaze like that used by his Ameya, but the shapes were even more pleasing to the people for they desired grace combined with the simplicity of the Zen ideal. The second son, Chojiro, continued to make the lusterless black glaze, but his brownish-red glaze was like a flow of foam.³ So beautiful was his ware that his prince presented him with a golden seal bearing the character Raku, which means "happiness." This mark is found on the ware from his kiln and was used by his descendants, sometimes reversed. Chojiro shaved his head and consecrated his life to the work. The third brother, Sandai Kichizæman, also a monk, introduced innovations in the Raku ware. His black and red glazes have luster. He used yellow clay, which sometimes shows through the glaze, and he decorated black wares with designs painted in white glaze. The lives of Ameya and Keirin and their sons covered more than a century and it is said that "The Raku ware gave the tea ceremony its hyacinthine days."

In the Museum there are modern bowls similar to the Sung bowl, some of which are labeled Chinese, while others bear the names of noted Japanese potters. There are dull black and brownish-red bowls bearing the Raku seal; there are bowls attributed to Ninsei, and bowls by unnamed

³ See jar marked amateur in the E. C. Moore collection—a red foam glaze. Room 26, Floor II.

potters, all having the common quality of simplicity and an individual charm which appeals to every artist temperament.

In the late sixteenth century two potters came from Korea and built an oven in Takatori village in the province of Chikuzen. During a trip to Kioto these Korean potters came under the influence of a great tea-master, Kobori Enshu, and by his advice carried back to Takatori either veritable objects or suggestions of the kinds of pottery and forms of utensils most desirable in the tea ceremony, and the early productions of Takatori took the high rank which has been maintained by succeeding generations. Of the tea jars produced in this village, the Museum possesses several examples. Mr. Morse insists that the Takatori tea jars are the most beautiful; yet they make such modest array that the casual observer may pass them. Once they arrest the eye, however, their charm is eloquent. Their beauty and simplicity is the ultimate refinement of form, perfect harmony of color, and glaze so tender in tone and subdued in luster as to recall the fine patina of bronze. Each piece possesses distinction and is an individual triumph. One must realize that this marked simplicity is not the limited expression of primitive art but the sane restraint of culture and a high ideal persistently sustained. The extraordinary

thing is the originality of each one of the jars although all of common size and utility. The characteristic glaze of the Takatori jars is a rich dark brown of subdued luster, the shades of brown of infinite variety. A splash of fawn overglaze is frequently found on one side and there are green and black and red overglazes in great variety. Sometimes the glaze pouring over the surface stops short of the base with the varied undulations of sea surge on the shore. The glaze thickens as it stops and its color is deepened along the wavering flow, with here and there a tear, as the running drop of glaze is called. The stopping of the glaze before it reaches the base leaves the clay of the pottery exposed. There are two Takatori jars in the E. C. Moore Collection having overglaze splashing like the "speckled partridge" glaze of the Sung period. The potters had mastered the mystery of the admired glaze, but did not commercialize it. A cultured patronage controlled the craftsman, and the Sung ideals of art and religion were sustained in the pottery. It is perhaps an unparalleled circumstance in modern art history, this continued restraint of the facile craftsman from commercialism or convention. It is a proof that true simplicity is not the limited expression of primitive peoples, but the fine reserve of the highly cultured.

E. C. B. FASSETT.



ZEZE TEA JAR. IN THE CHARLES STEWART SMITH COLLECTION
TAKATORI TEA JARS. IN THE CHARLES STEWART SMITH COLLECTION



MERCED RIVER, YOSEMITE VALLEY
BY ALBERT BIERSTADT

PRINCIPAL ACCESSIONS

STATUE BY RODIN IN MEMORY OF WILLIAM MACKAY LAFFAN.—The services which the late William M. Laffan rendered to the Museum as a Trustee were ever marked by a wide knowledge of all branches of art and a fine and discriminating taste—qualities which were indeed essentials of the man. The subtleties of the art of a master like Rodin were especially a pleasure to him, and it is therefore particularly gratifying to the Trustees to receive from Mr. Thomas F. Ryan, in memory of Mr. Laffan, Rodin's marble group of Pygmalion and Galatea.

The sculpture, which has not yet been received at the Museum, represents Pygmalion crouching at the feet of his vivified statue. An illustration of the group, with a note upon it, will be published in a later issue of the BULLETIN.

A POSTHUMOUS GIFT FROM WILLIAM M. LAFFAN.—In an article on "An Altarpiece dedicated to Saint Andrew attributed to Luis Borrassá," written by Mr. Fry for the BULLETIN of May, 1907, he says of another altarpiece representing six scenes from the Passion: "While the altarpiece of St. Andrew represents thus admirably the great movement of Catalan art at the opening of the fifteenth century which is associated with the name of Borrassá, another altarpiece lent by Mr. William M. Laffan illustrates no less splendidly its development in the latter half of that century. For this period Señor Sanpere y Miquel [in his work entitled *Las cuatrocentistas Catalanes; Historia de la Pintura en Cataluña en el Siglo XV*. Barcelona, 1906] has revealed a whole family of artists who have left a group of works

marked by a distinct style. This is the family of Vergos of whom no less than five are known as painters. The greatest of these is Pablo, whose works are marked by a singular dignity of design and a peculiar pale gray tone of color. Mr. Laffan's altarpiece appears to be too positive in color and too accentuated in its dramatic interpretation to be the work of Pablo, and I should ascribe it, though with the same reservations that I made above, to Jaime Vergos II."

The splendid Passion series was lent by Mr. Laffan when the group of primitives was first assembled in Gallery 11, and it remained during the summer and autumn of 1907 a conspicuous ornament and a worthy nucleus about which many of the paintings in this interesting collection were gathered.

The altarpiece has now returned to us as Mr. Laffan's gift to be placed permanently with the group of pictures over whose beginning it may be said to have watched—a gift welcome on its own account and as a constant reminder of the donor.

A GIFT OF TWO AMERICAN PAINTINGS.—Two paintings, Adirondack Lake—Morning, by William Hart, and Merced River, Yosemite Valley, by Albert Bierstadt, have been given to the Museum by the sons of William Paton—one of the earliest members of the Museum, who became a Member of the Corporation as a Patron in 1871.

The picture by Hart, one of the landscapists who have been grouped together under the title of the Hudson River School, shows a promontory extending into the lake with a rocky beach in the foreground,

where there is a wrecked boat with some figures near it. The time is early morning and the sun shines through the mist near the horizon. The Museum already owns one of Hart's works.

Merced River, Yosemite Valley, is one of Bierstadt's characteristic pictures of western scenery, in which his remarkable mastery of his materials as well as his skill in building up romantic pictures is admirably shown. There are fantastic peaks rising sheer from the river into the clouds. The foreground is a grassy bank with a grove of pine trees, and on a rock overhanging the river is a group of Indians. There are other figures in canoes on the river. The work is signed and dated 1866.



PORTRAIT OF EDWARD G. KENNEDY
BY JAMES A. MCNEILL WHISTLER

GIFT OF A PAINTING BY WHISTLER.—Mr. Edward G. Kennedy has given to the Museum a portrait study of himself by James McNeill Whistler. The figure is shown full-length, standing, with

unbuttoned frock coat, black waistcoat and gray trousers. He holds his silk hat in his right hand and the gloved left hand rests with the thumb in the trousers pocket. The background is green.

Although the sitter's general character is admirably suggested, the likeness is not insisted on to a great extent. The peculiar excellence and fascination of the picture is in its tone and color—a luminous half-shadow pervades the panel and envelops the figure on all sides. Notwithstanding their great delicacy the brush strokes are frank and evident and show a masterly virtuosity. The glossy white of the linen is suggested by a faint gray, the rich blacks are made by a scrumble of dark color over



ADIRONDACK LAKE—MORNING
BY WILLIAM HART



OPALESCENT RIVER—NEW ENGLAND
BY GARDNER SYMONS



a brownish underpainting, and the dull brown of the gloves seems a climax of brilliancy in this perfectly poised arrangement of dark tones and shadows. All is limpid and illusive and intangible as colors seen in the depth of water, though the forms never lose their decision. It is done with the "poetic nearsightedness" which this most exquisite of modern artists made his own and by means of which he escaped from the tyranny of fact. B. B.

REPRODUCTIONS.—A number of new pieces have been added to the collection of metalwork presented to the Museum by the late Henry G. Marquand. Among these accessions is a large cast of a Saracenic, thirteenth-century door-plating, formerly in the Mosque of Beybars I, and now in the Victoria and Albert Museum. In the center is a boss with a lion rampant, the insignia of Beybars I, surrounded by plaques of geometric design, and above and below this a boss similarly surrounded. On the upper part, in black, is a knocker; on the right, a number of arabesques, and at the bottom a portion of an Arabic inscription.

Of Italian workmanship is a bronze bust of Henry VII from the statue in Westminster Abbey—one of the earliest Renaissance tombs there—modeled by the Italian sculptor, Torrigiano.

Copies of Danish metalwork are: a silver-gilt tea-set of six pieces, made for Christian VI of Denmark, at Ausburg, 1730, and similar to that made for Hedwig Sophia, sister of Charles XII of Sweden and wife of Frederick IV—now in the Rosenborg Palace; a bucket with a cover and two handles, made in 1577; a large plate-warmer, 1673; a *guéridon*, 1670; a "toby" jug; candlesticks, etc.

Representing German workmanship, there is a silver "Jamnitzer" cup, supposed to have been made by Wenzel Jamnitzer, a celebrated goldsmith of Nuremberg, formerly the property of the Goldsmiths' Guild of that city and now in the South Kensington Museum; a crystal-gilt cup and cover, mounted; and a cup with chased ornaments and medallions of mythological subjects, also from the Nuremberg Town Collection.

Three silver salvers—one in the possession of the King of Portugal—a monstrance, a pax, a sand-glass stand, a coffret, and a tazza, the originals the property of the Academy of Fine Arts, Lisbon, show Portuguese craftsmanship, while a repoussé tankard with a cover, embossed in foliage and flowers, supported on three foliated ball feet and having a medal of Gustavus Adolphus, King of Sweden, inserted in the cover, exhibits the work of Sweden in the seventeenth century. J. H. B.

COMPLETE LIST OF ACCESSIONS

DECEMBER 20, 1909 TO JANUARY 20, 1910

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN.....	* Pottery, ostraca, impressions of royal seals, floral collars and other ornaments, from the excavations of Theodore M. Davis in the Valley of the Kings at Thebes.....	Gift of Mr. Theodore M. Davis.
	* Twenty-six inscribed pottery cones from Sheik Abd el Qurnch.....	Gift of Mr. Herbert E. Winlock.
ANTIQUITIES—CLASSICAL..... (Floor I, Room 10)	Ten marbles; nineteen bronzes, including as one item a collection of fifteen small pieces; thirty-one vases; nine statuettes and other objects in terra cotta; fragment of stucco with relief..	Purchase.
ARCHITECTURE.....	* Marble mantelpiece, by Robert Adam, English, eighteenth century; marble mantelpiece, Georgian style, English, eighteenth century.....	Purchase.
CERAMICS.....	† Sultanabad vase, Persian, thirteenth century.....	Purchase.
	† Luster tile, Rhages, Persian, thirteenth century.....	Gift of Mr. George Blumenthal.
COSTUMES.....	† Cap, Dutch, seventeenth to eighteenth century.....	Gift of Mrs. Samuel P. Avery.
DRAWINGS.....	† Study for a Pieta, by Rembrandt...	Gift of Mr. William R. Valentiner.
FURNITURE AND WOODWORK...	* Carved-wood box, Coptic, sixth to eighth century.....	Gift of Mr. William R. Valentiner.
MEDALS, PLAQUES, ETC.....	† Silver medal, Sadi Carnot, 1894, by O. Roty; silver medal, Paul Heyse, 1900, by Rudolf Marschall; silver medal, Gustave Tschermak, 1901, by Rudolf Marschall.....	Gift of Mr. Howard Mansfield.
METALWORK.....	Two primitive bronzes; bronze box, with Mohammedan inscription, Chinese, early Ming period; two incense burners, with Mohammedan inscription, Chinese, Ch'eng-t'ê period.....	Gift of Mr. William M. Laffan.
PAINTINGS.....	An Opalescent River, Deerfield Valley, by Gardner Symons.....	Gift of Mr. Emerson McMillan.
	The Old Mill, by Theodore Robinson,	Gift of Mrs. Robert W. Chambers.
	Adam and Eve, School of Mabuse....	Gift of Mrs. Stanford White.
	* Not yet placed on Exhibition.	
	† Recent Accessions Room (Floor I, room 3).	

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
	Taking the Veil, by Albani.....	Gift of Mrs. Russell Sage.
	* Altarpiece, representing six scenes from the Passion, Spanish, fifteenth century.....	Gift of Mr. William M. Laffan.
REPRODUCTIONS.....	Collection of rubbings of monumental brasses from Churches in England, fourteenth, fifteenth, and sixteenth centuries.....	Gift of Mrs. Mary Cooper.
SCULPTURE.....	† Bronze statuette, Cleopatra, Sienese, fifteenth century; two bronze statuettes, Bull and Horse, Paduan, sixteenth century.....	Gift of Mr. George Blumenthal
	* Marble group, Pygmalion and Galatea, by Auguste Rodin.....	Gift of Mr. Thomas F. Ryan, in memory of William M. Laffan.
TEXTILES.....	† Four pieces of brocade, Persian, sixteenth century; silk fragment, Coptic, seventh century; silk fragment, Arabic, tenth century.....	Purchase.
	† Table-cover, English, early nineteenth century.....	Gift of Mrs. Samuel P. Avery.

LIST OF LOANS

DECEMBER 20, 1909 TO JANUARY 20, 1910

CLASS	OBJECT	SOURCE
METALWORK..... (Floor II, Room 9)	Fifteen pieces of silver, American, late eighteenth century.....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Floor II, Room 21)	Woman with Parrot, by Gustave Courbet; The Dead Christ, with Angels, by Edouard Manet.....	Anonymous Loan.
TEXTILES..... (Floor I, Room 1)	Two Mortlake Tapestries, Scene from the Story of Vulcan and Venus, English, seventeenth century.....	Lent by Mrs. Johnson Brown.

* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, room 3).

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

OFFICERS

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
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SUSTAINING MEMBERS, who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 5 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflets.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the north side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.